

CAST CONDUCTS SYMPOSIUM ON 'OPPENHEIMER'

Faculty members participate
in discussion concerning
science and society

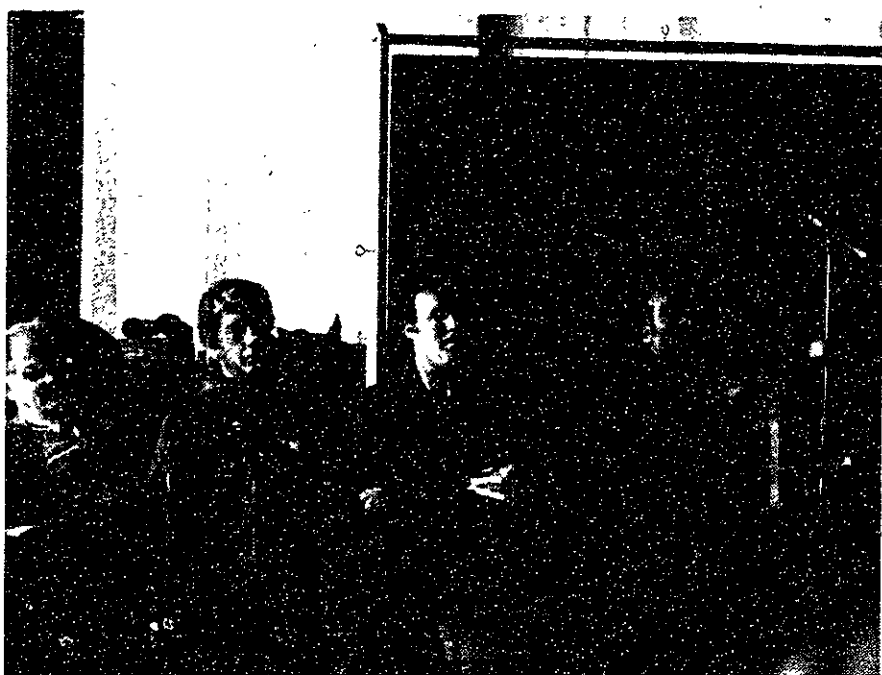
AUDIENCE FILLS ROOM

Spectators join in as drama
provokes questioning of
social responsibility

Five prominent physicists from the MIT faculty joined several members of the cast of the play "In the matter of J. Robert Oppenheimer" in a symposium Friday afternoon in the Sala to discuss some of the issues raised by the play.

The MIT contingent included professors Albert Hill, Jerrold Zacharias, David Frisch, George Valley, and Viktor Weisskopf.

The play is a dramatization of hearings held in 1954 to determine whether the great physicist Oppenheimer, who headed the Los Alamos labs which developed the atomic bomb during World War II, should lose his security clearance. Although he had earlier been cleared for security despite having some communist associations during the thirties, these associations, coupled with his unwillingness to head the crash development of the H-bomb and the general hysteria of the McCarthy era,



Victor Weisskopf, head of the Physics Dept., and three actors from the play "J. Robert Oppenheimer."

were sufficient impetus to force the hearing.

The play is particularly noteworthy because it attempts to raise some of the subtle issues involved in the relationship of the scientist to his government in the atomic age.

After some false starts, the scientists, the actors, and the audience (which overflowed the chairs which had been set up) found productive common ground discussing the motivations and outlooks of the principals of the play, particularly Oppenheimer and Edward Teller. It was Teller who enthusiastically backed the H-bomb and supervised the crash program for its development.

The point was made that the issue of ever-bigger weapons was not so much one of morality as one of the existence an asymptote—there were only two targets in all of Russia on which an

H-bomb would be much more useful than an A-bomb. The issue is one of survival, and what one does if he perceives the interests of his government to be different from those of the human race.

Some of the discussion centered on the responsibility of those who occupy pivotal positions in society—such as the nuclear physicists in recent years—to consider the consequences of their work. It was also said that there is a limit to what any one person, even a person in a position with crucial leverage, can do alone.

It was suggested that the interests of any government should never conflict with those of the human race. Yet the nagging question of what to do when it appears that such is the case remained unresolved. The Oppenheimer hearings and the other witch-hunting and chauvinism which characterized the early fifties took place with public acquiescence if not outright support. What conditions could lead to public opinion of that sort? No one seemed to know.

Some interesting insights were provided by Frederick Rolf, who played Teller. Rolf, who has also played Adolph Eichmann, explained that Teller certainly did not consider himself to be the villain, and explained his efforts to understand the way in which Teller's mind worked.

Rolf also mentioned an interesting sidelight. Most of the audience generally views the play as a tragedy, with Oppenheimer as the hero, and Teller as something of a villain. When the Lincoln Center Repertory Company decided to do the work, their lawyers contacted all the living principals to gain permission to use their names. Ironically, only Teller was enthusiastic about the play. Until his death, Oppenheimer refused to permit the use of his name.

December action aims at elections

Next month the focus of student protest shifts back to local activities coordinated by the Vietnam Moratorium Committee.

VMC will concentrate on building a base in all the living groups, working toward the long-range goal of supporting peace candidates in primaries and Congressional elections.

The steering committee hopes to get at least one member of each living group to act as liaison.

The protest itself will take place on December 12, 13, and

24. In particular, there will be canvassing at stores and theaters the evening of Friday December 12. Dave Burmaster '69 is directing these efforts.

On December 13, in addition to continued canvassing of stores, there will probably be a return to the South End to help the Low Cost Housing Project. In November, students fixed up the apartments Low Cost Housing was supposed to rehabilitate. Also in December, VMC plans to canvass residents of the area to explain that students are provid-

Draft lottery will force many to change plans

Youngest to go first in system
of one-year-long eligibility;
lottery to set order

New draft laws forbode major changes in the lives of American college students.

Mr. Nixon's reform allows the President to institute a lottery system for conscripting men into the Armed Forces.

Under the plan, each day in the year is randomly assigned a number between one and 365. Each letter of the alphabet is similarly scrambled. A draft board will fill its quotas in order of youngest first. If June 19 was given the number one, for example, an if within that group the letter Y was first, persons with that birthday and first letter of last name would be called. A board then would finish the alphabet, and then move to the next day.

The list of days and the number assigned to each will be published in October or November of the preceeding year. The first quarter or so of the list is almost sure to be called, and the bottom quarter will most likely not have to go. Those in between will be in a difficult position.

One can only be eligible for a year. After that, he could not be drafted except in cases of national emergency. For example, assume one's birthday is September 5. If that day is ranked number 365, a student could write his board and request that his 2-S be changed to a 1-A. If he survived the year, as he probably would, he would no longer be eligible for the draft and could complete his education without worrying about the draft.

The draft changes will have an impact on this year's seniors. If a senior's number had come up before his deferment has expired, he will then be called in July, after he has graduated.

One of the advantages of the system is that a given number does not change. Again, let us say that your birthday falls on September 5. Further, let's assume that you become eligible in June, and that your number is 170. If you are not called by December 31, then the order of call goes back to one. If, in the new ranking, September 5 is number 10, your number will remain 170, and you will probably not be called.

The first year, all eligible men will be put into the draft pool. The pool will be about five times

larger than the draft quotas, indicated Mrs. Amy Metcalfe, Undergraduate Selective Service Advisor, in an interview last Friday. She also said that whether or not one goes is highly dependent on which local board he has. One board might reach number 170, while another board might reach only number 48. She also said that all of the standard deferments would still apply.

However, she doubted if it would still be possible to go the 1-A, 1-SC, 2-S route that she has counseled freshmen to take in the past. She does not feel that boards will be willing to give out the 1-SC's.

The lottery goes into effect at the first of the year. All eligible men between 19 and 26 will be included. Mrs. Metcalfe said that this will include those whose occupational deferments have expired, and that these deferments will probably become much more difficult to get.



Amy Metcalfe, Undergraduate Selective Service advisor at MIT.

WELLESLEY ADOPTS 24-HOUR PARIETALS FOR SOME DORMS

By R. G. Hawthorne

The Wellesley College Senate voted last Thursday night to approve 24 hour parietals for undergraduate women... with reservations.

Senate, a group of nine students and seven faculty/administrators, voted fifteen for, none opposed, and one abstention on the motion which states that students wishing 24-hour parietals will live in separate dormitories from those content with the present parietal hours. Because of the re-shuffling this requirement demands, 24 hour parietals will not be in effect in any dormitory until second semester.

A group of approximately one hundred, sat and watched as student body president Pixie Loomis and chairman of house presidents Linda Chung presented the motion. Explaining to the audience that the Senate realized the motion might split the college into two groups, Linda Chung stated that "... people asked for 24-hour parietals at any cost, and that's what we got them."

Nov. 4 discipline groups await Institute response

By Robert Elkin

A poor response from the MIT community has characterized the first week of the Rogers and Flemings panels.

With the exception of the administration, only Prof. H. P. Whitaker has spoken to the Rogers panel as of last night. As of Friday, no individuals had contacted the Flemings panel. Whitaker spoke not of specific offenses, but of general issues.

According to Jeffrey Hankoff '70, member of the Rogers' group, this slow response may delay the completion of the reports. However, others do not feel this is a significant problem yet. Professor Hartley Rogers stated Sunday that the MIT community should be aware by now of the existence and purpose of the two special panels.

They were established by President Howard Johnson to 1) examine questions of discipline and violations of the law and 2) recommend which actions warrant future consideration. The panels would also consider possible guidelines for dealing with similar situations in the future.

The Rogers' panel will receive and review complaints concerning the "violation of accepted standards of behavior" focussing on members of the MIT community. The Flemings' panel will deal with complaints involving violations of civil law by both outsiders and members of the MIT community.

Letters to The Tech

MIRV Vote Soon

To the Editor:

Concerning your article about the GA meeting that you reported in the Nov. 21 edition of *The Tech*. Apparently your reporter left before what I consider to be the most important part of the meeting, the setting up of a MIRV referendum to be voted before the Christmas holidays after a large public information program. I write this letter because the largest job of the General Assembly will *not* be providing a forum for discussion but getting a large enough turnout so that the vote is meaningful and something can be done with it, be it a presentation to Prof. Penman (VII), President Johnson, or a delegation to President Nixon. However your newsman failed to report it from the meeting. All help on publicity of this vote would be appreciated.

David McIlwain
Posiedon Committee of GA

SACC Tactics

To the Editor:

On Thursday a joint NAC and SACC rally was held at Kresge Auditorium to demand, among other things, an end to various social science research projects at MIT, including the International Communism Project in the Center for International Studies. That afternoon, at the request of SACC, a meeting of students, staff, and faculty was held at the Hermann Building for a discussion of the "issues" rather than "tactics". Several SACC participants asked for a description of Professor Griffith's International Communism Project. Other well-informed SACC students proceeded to describe the project, pointing out that it provided materials to the academic community previously only readily available to government, that everything about the project including its archives was open, that many SACC members had been using the archives of the project for their own research, and that in their judgment there was no reason to terminate the project.

Since some of the SACC members present at the meeting had indicated that they were unfamiliar with the project and since those who were familiar with it approved of the project, I asked why SACC had co-sponsored a Kresge rally demanding that the project be terminated. The answer was that it was a

matter of tactics since SACC wanted to show its solidarity with NAC on the issues!

It is a serious matter to demand that the university terminate the research project of any scholar. We have heard such demands from state legislators, alumni, trustees, and from political groups on the left and right. Here at MIT we are engaged in a debate over what kinds of restraints the university ought to place on the rights of individual scholars and their laboratories to choose their own research projects and the criteria by which research projects should be un-

dertaken. I hardly need to point out how difficult it is to decide where these lines ought to be drawn. Does SACC believe that it is seriously contributing to this discussion when it behaves in this fashion?

Myron Weiner
Department of Political Science

CIA Comment

To the Editor:

A few nights ago, a friend and I were talking about the recent demonstrations at MIT and speculating on the motives of those

(Please turn to page 3)

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TUNA IS UMOG ON SECOND TRY



Al Tuna, last year's runner-up, carries away the honors in APO's Ugliest Man on Campus contest with 53,602 votes (\$536). Trailing far behind were Matt Lief (227) and Paul Superack (\$51). Write-in candidate Mike Albert got a total of \$50 contributed by inspired right-wingers. Do not turn this picture on its side.

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Letters

(Continued from page 2)

involved. Naturally, the CIA popped up.

At first the idea sounded bizarre, but then we considered the following factors:

1: I-Labs is unlikely to "convert" and would probably move away rather than "convert". (See John Murray's article on page four of the November Special Issue of *Catalyst* if you are not familiar with this argument.)

2: According to Doc Draper, in a conversation I had with him last spring, the Pentagon wants I-Labs away from MIT and out on Rte. 128.

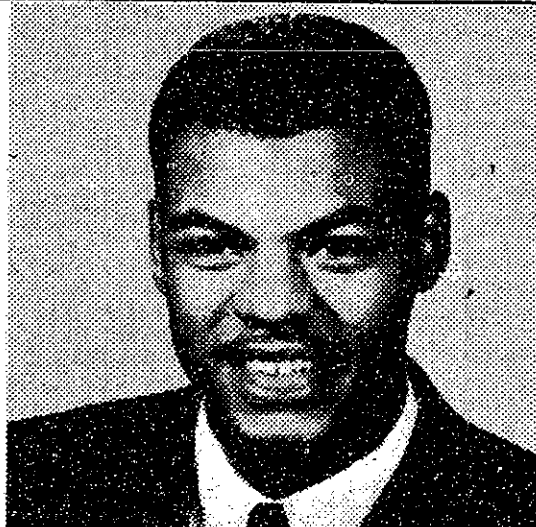
3: The CIA is hardly alienated from the Pentagon and has always been ready to use leftist movements for the CIA's own ends. (For documentation of this, see *The Agony of the American Left* by Christopher Lasch.)

Since the efforts of NAC and their allies, if they are successful, can only have the effect of driving I-Labs away from MIT and out to Rte. 128 and since this is what the Pentagon wants anyway, one wonders if the CIA is involved—or merely having a good laugh at the expense of those who value the control of war research above the emotional catharsis of demonstrating.

The Russians have written a propaganda booklet about the CIA; its called *Caught In the Act*. Watch for a new edition. Since our government will never tell us what the CIA is doing, maybe their's will.

William D. Spies

Preston Love got his B.S. in Economics in 1966, then trained at IBM.



Preston Love's idea for the Iowa State Department of Public Instruction is a good example of how IBM marketing representatives work. He calls on key Iowa commissioners daily and is often asked how data processing can solve a problem. He studies the problem in depth and comes up with a solution.

Showing what isn't there

"One day they asked me how to show grade and high school kids what computers can do," says Preston. "Without spending the money for installing a computer."

His solution: use remote terminals

hooked up by telephone cable to a time-sharing computer in Chicago. (Time-sharing means that many terminals can use the computer at once.)

Letting kids run the world

"To make the children's work lively," says Preston, "I suggested they play simulation games with the computer."

"To play one, for instance, the children break up into groups. Each group governs a 'country.' And the computer gives them problems to solve, like depressions, wars, bumper crops."

"It's a fascinating way to learn about computers," says Preston. "And typical of the kind of problems I solve in my job."

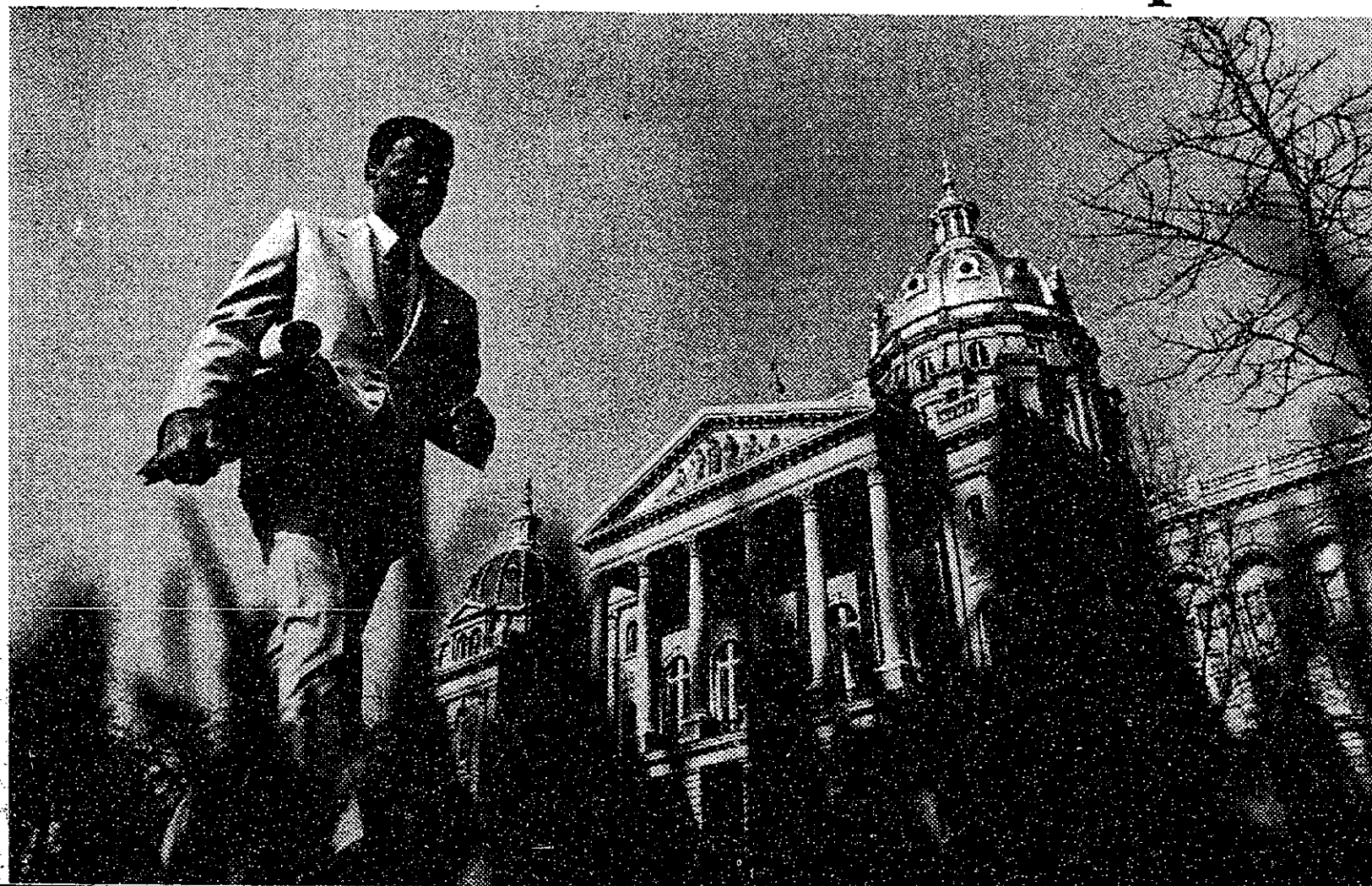
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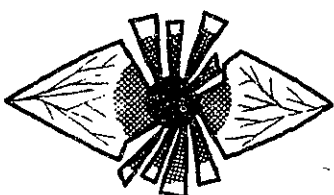
Mr. Agnew and the press

As a byproduct of his recent attempts to intimidate and discredit the nation's news media, Vice President Spiro Agnew has raised some legitimate issues which responsible members of the press should consider.

He urges that readers be critical of reports in the media and that they not place blind faith in the printed word. This is certainly a reasonable attitude; the members of the press are human beings like everyone else. On the other hand, Agnew's attempts to hint that there is some sort of dark conspiracy which distorts the news are inexcusable from a high government official. The media structure is a fragile institution, subject to pressure from the financial interests whose advertising supports it and those (whom Agnew is attempting to incite) who blame the medium for a disagreeable message, as well as the government itself. Objectivity will not be best served by a politically-motivated attempt at intimidation, but rather by the preservation of multiple sources of information, and the development of a spirit of responsibility and professionalism within the press.

A newsman must recognize that his credibility is a precious thing which is slowly acquired but can be quickly lost. No one can report with 100% accuracy, but nothing less than an all-out attempt to reach that goal will suffice. He must endeavor to remove opinion from articles purporting to be factual. In selecting news to be covered and emphasized, he must strive to avoid being affected by personal prejudices. A man with no opinions or passions would be some kind of vegetable, so naturally complete success is impossible; but one must try.

Actually, we do not fear a public which is critical of its press, for it will then be equally critical of the verbiage of its government leaders. The public will then no longer be the Silent Majority which (like Hitler's) does not object to government policies simply because it has not considered them rather than because it has consciously approved them. When the public is thus aroused, we will no longer have to fear the Agnews of the world.



Painting MIT roses: the public relations office

By Bruce Schwartz

On Friday, November 7, the last day of the November Action here, this reporter was present at a press conference called by SACC. Before that conference got under way, however, someone noted that some representatives of the MIT Office of Public Relations were present. Director Francis E. Wylie and his assistant, Bob Byers were then subjected to several minutes of blistering criticism by several people, especially SACC's Ira Rubenzahl and Jon Kabat.

They contend that PR, which had handled MIT's official relations with the working press during the week of the November Actions, had been guilty of systematic distortion of the news and should therefore be held in part responsible for the allegedly "biased and slanted" coverage given NAC and SACC by the "pig press."

These accusations raise serious questions. Just what sort of face does MIT present to the world? How much of that image is projected by the Public Relations Office, and is it accurate? Or, as SACC contends, does PR present the media with a systematically pro-administration slanted view of the Institute?

With this in mind, at least a cursory examination of the Public Relations Office, its staff and functions, seemed to be in order. This was done through examination of its publications, its press releases (particularly those issued during the November Actions) and an interview with its director, Francis Wylie.

It soon became apparent that SACC's criticisms were in part justified, but only in part. For one, PR is not a press agency and was never intended to be. It is very definitely an arm of the MIT administration, totally committed to that body's point of view as it (PR) sees it. Remember that the administration is not a monolithic body; it has internal disagreements. But in

general the major job of Public Relations is exactly what its name implies: to present MIT in general, and the administration in particular, in the best possible light.

There is nothing particularly sinister about this. No evidence exists that PR engages in deliberate deception. In fact, in its day to day operations, PR is so completely innocuous that were it not for its two publications, *Tech Talk* and *Institute Report*, the average MIT student might never learn of its existence. Rather, whatever distorting PR does lies in what it does not say. Its typical press release, for example, consists of such things as the text of President Johnson's message to the class of '73, the announcement of a gift to the Institute, or the news that Professor X has won the Y prize for Z. Internal disputes are not given coverage by PR, the assumption being that one doesn't hang dirty laundry in public. A picture of MIT gleaned from PR press releases would be one so rosy as to belie any possibility of campus unrest.

In its routine functioning, PR is more or less autonomous, according to Wylie. Nominally under the control of Malcolm Kispert, Vice-President in charge of academic administration, the office is pretty much left alone except when matters warrant clearance with higher echelons. Anything directly concerning the President, for example, would be cleared through his office. While emphasizing this autonomy, Wylie added that there was "no question whom I work for," and he went on to make it clear that his personal sympathies also lay with what he considers to be the best interests of the Institute.

Some people who have worked there claim a narrow provincialism pervades the office, and that nonconformists are ill-tolerated. At least one employee claims to have been

penalized because of over-friendliness to campus radicals. (A secretary, she was transferred to another MIT department.)

PR has another function which it shares in part with the Information Office, directed by Paul Johnson. That is the distribution of information concerning activities at MIT and administrative follies. Here again the whitewash aspect is evident. This internal information function is in the main carried out by two house organs.

Tech Talk, edited by Miss Joanne Miller, carries news of general interest and is described as "addressing itself to the entire community," and indeed it does, with short, bright pieces about everyone and everything from Nobel prize winners to Physical Plant. As one might expect, though, it is as controversial as a Doris Day movie—and less sexy. It also carries very useful classified ads.

Institute Report was begun last spring and is completely a vehicle for the administration. Its first three issues this fall featured reports on the MIT commission, administration releases on the November Actions, a report on CIS and the special labs, and a list of new research contracts, October 13-31. The CIS report notes that CIS was founded in 1951 but makes no mention of CIA support. The unclassified open nature of CIS' work is emphasized, but no mention is made of radical groups' criticism of the results of projects such as CAM will be usable only by those with sophisticated computers at their disposal—making those results useless to anyone save the government, IBM, or MIT. Similarly, no mention is made of the guerilla-tracking capability of the MITI radar. These examples point up PR's tendency to simply omit information that might embarrass the administration or the Institute.

(Please turn to page 7)

THE TECH

VOLUME LXXXIX, No. 47 TUESDAY, NOVEMBER 25, 1969

Chairman Greg Arenson '70
Editor-in-chief Steve Carhart '70
Managing Editor Reid Ashe '70

Second-class postage paid at Boston, Massachusetts. *The Tech* is published every Tuesday and Friday during the college year, except during college vacations, by *The Tech*, Room W20-483, MIT Student Center, 84 Massachusetts Avenue, Cambridge, Massachusetts 02139. Telephone: Area Code 617 864-6900, extension 2731, or 876-5855. United States Mail subscription rates: \$4.50 for one year, \$8.00 for two years.

Footnotes

98. When questioned about the possibility of his talking to George Katifias, a caller to *The Tech* purporting to be columnist Joseph Alsop replied "I wouldn't want to waste another person's time as I've already made up my mind about him."

99. As the marchers at the Washington moratorium chanted, "Fuck-you, Agnew," a voice from the side cried out "Please, please no dirty words—

don't say Agnew!"

100. In the formal charge of Lt. William Calley, Jr., head of the company that allegedly massacred a Vietnamese village, it states that he did "with premeditation...murder...oriental human beings whose name and sex are unknown." One wonders what the difference is between 109 "oriental human beings" and any other kind.

Heresy

The public trust

By Harvey Baker

Once upon a time, this country's political figures were heroes. They grew up in log cabins, were viceless, wise, completely ethical, and most of all honest. Have a look around.

Look at the clown in the White House. He pursues a useless war, won't end the draft, doesn't give a damn about the poor, or the young (they didn't vote for him), and pictures himself as some sort of aristocrat. He speaks for the silent majority, grooves on General Beadle College, the marijuana laws, and Checkers. His daughter entered a private hospital with "abdominal pains." Nothing more was heard.

Look at the clown in Blair House. Five years ago he was a county commissioner. A newly risen star, he has managed to ridicule America's foremost diplomat, her two finest newspapers, her television networks, the young, "the intellectuals," his own daughter, and everybody else he doesn't agree with. His prime qualification for office was that he balanced the ticket.

Look at Clement Haynsworth, Nixon's nominee for the U. S. Supreme Court. Clearly a payoff to Sen. Thurmond, who "delivered the South" to the Republicans, his civil rights and labor record was so bad that 55 Senators voted against his confirmation. Aside from his conservative judicial stance, his "ethics" not only allowed him to sit on cases in which he had a personal interest, but even allowed him to rule on a case, buy the stock of the firm he had decided in favor of, and only then announce the decision he had previously decided to make.

Look at Ted Kennedy, U. S. Senator from Kennedy-can-do-no-wrong Massachusetts. Always thought to lack the ability of his brothers, this was more or less confirmed, when it was revealed that he cheated on his exams at Harvard. Always cool in a tight situation, Teddy demonstrated how fit he is to be President in the now famous Kopechne death case. His official explanation for the occurrences of that night were so riddled with lies and

half-truths that even he changed some of the story after no one would believe him the first time. It took columnist Jack Anderson to bring out the truth.

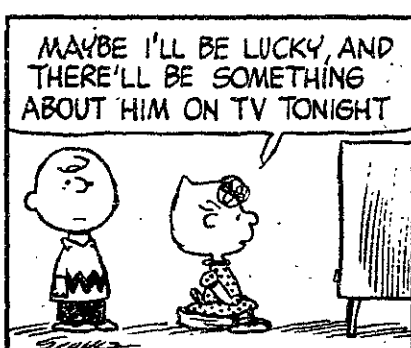
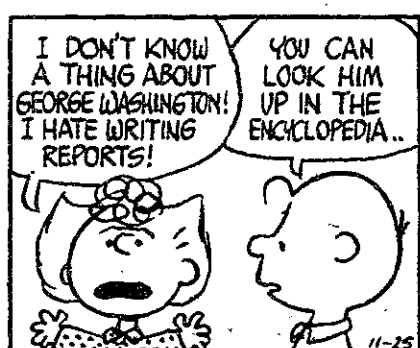
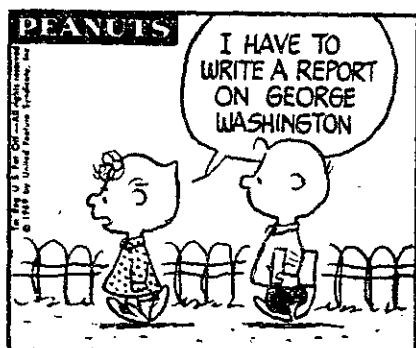
Look at Senator William Fulbright. Long a friend of the Left and now a sort of hero, his voting record on Civil Rights is one of the worst in the Senate. Senator Mike Mansfield, Democratic Majority Leader, after eulogizing Robert Kennedy as a dear friend, etc., still won't vote for gun control. Senator Tom Dodd and Rep. Adam Clayton Powell have already been censured by their own colleagues for misuse of office so gross that it could not be ignored.

Former Topkick LBJ also pursued the useless war, doing his best to cover up the facts. He was best buddies with crook Bobby Baker and maintains a television ownership setup in Texas that defies any interpretation of the law. He won election in Texas originally by registering names from tombstones in a South Texas cemetery and having them vote for LBJ. A man who says he was at the polling place three minutes before closing time swears he was last in line, but nearly a thousand people are listed as having voted after him, all curiously enough for Lyndon.

Nixon's cabinet is even more interesting. HEW Secretary Robert Finch's only claim to fame is that he is a personal friend of Tricky Dick. Secretary of the Interior Hickel is a noted foe of conservation. Attorney General Mitchell has shown his proficiency for compassion in recent weeks in much the same way as Spiro you-know-who.

There are virtually no political officials in the United States, that one can point to as having clean, ethical records, and voting their conscience. Barry Goldwater is one, and Gene McCarthy might have been another, except that the national Tammany Hall machinery of LBJ-Daley-and-a-cast-of-thousands came down on him with the Big Screw that was probably predestined anyway. It is almost impossible to name any trustworthy public officials with any power that the nation can at least respect, even if it doesn't agree with. Something is very wrong here. The entire base of the public trust has withered away.

Nixon can't communicate to "young people" and wonders why. No one believes a damn thing he or anybody else in office says. Funny, all the young people who do believe Nixon wind up as cannon fodder in Vietnam, a curious way indeed to repay a trust.



centerfold

NOVEMBER 25, 1969 NO. 6

theater:

Stage I

By David J. Mauriello

In Tagore's Indian spiritual drama *Chandalika*, now being presented by the Stage I Drama Workshop, there is a satisfying balance of poetry, drama, and visual fulfillment. This is saying much for a very simply staged and costumed one-act play, but it bears out the basic fact that a play of substance molded by a capable company needs no elaborate trappings.

Chandalika does have one extra advantage. Being drama of the Orient, it contains a certain kind of pace; rhythmic, compelling, and, once in motion, completely irreversible. From the moment the cast makes its appearance and sits in contemplation of the coming ritual, we know that the inevitable is about to happen.

Two women speak, acting out an allegory of creation, the eternal vigil of the young spirit to gain perfection.

The daughter has been visited by a Holy Man who tells her that the individual is above any caste, that all men are free spirits. She is "reborn," her mind open to the unlimited horizons before her. If only she could grow into them, if only she could take the hope given her and ask for nothing more. But ask she must and dramatically her demand comes in the form of a magic spell worked by her mother. In the mirror of her mind the daughter watches the suffering her selfishness brings upon the Holy Man, only to realize too late that his suffering is the grief for her own blindness, her man-made temporal bonds, and finally, her death.

The Holy Man appears at last and in his simple utterance of forgiveness the dead girl's selfishness suddenly becomes something else, something pitiable, a

thing to be understood

Both the program notes and a discussion with a member of the workshop, Gerry Osterofsky, point out that the Company is experimental, but in a different sense: Where many experimental groups use changes in traditional presentation as their departure point, Stage I prefers to concentrate upon the basic human impulses, almost in a meditative way, and allow them to push their own natural conclusions to the fore. The results are productions that are tight and clearly motivated, with elements that used to be taught in the "old" school but have somehow been lost in the current maze of avant-gardism, cruelty, absurdism, and super-realism.

Stage I performs at 577 Washington Street. On the same bill with *Chandalika* is the Japanese *Hachi No Ki* which this reviewer was unable to see. As with most of our small theaters in Boston, don't expect the traditional measure of your money's worth, two hours of entertainment punctuated by two ten-minute intermissions. There are old ideas in the air, but with new approaches to the discussion thereof.



White Wonder

How can *The Great White Wonder* (no listed manufacturer, no visible title, available at a small record shop in Kenmore

the enchanting *Not Play of Japan* and the magical *Chandalika* of India's *Japane...* presented by the Stage I drama workshop 577 Washington Street Boston, Wednesdays at 8:00pm beginning Nov. 12 and Saturdays at 7:00pm the *Not Play* will be presented; Fridays at 8:00pm and Saturdays at 10:00pm *Chandalika*; for information and reservations call 572-0772



music:

Switching on



Carlos & Moog

By Robert Fourer

If anything explained the surprise popularity of last year's *Switched-On Bach*, it was novelty—no one had heard such a sophisticated electronic music-maker, and probably most buyers hadn't heard much Bach, either. The album did draw a wave of scholarly comment, some hailing it as a superb "realization" of the old master, some denouncing it as worthless imitation that did a disservice to electronic music as well. But (despite its presence on Columbia's classical label) it succeeded mostly as a pop hit, and even traditional Bach fans were will-

ing to enjoy what they might, and leave matters of significance for the future.

A year later, like all good successes, *Switched-On Bach* has a sequel, dubbed *The Well-Tempered Synthesizer*. Now some of the novelty's faded, and it'll be interesting to see if it can garner the same critical and popular attention; in any case, it's a good opportunity to take a longer look at the "form," and its supposed values.

The Well-Tempered Synthesizer is not entirely a rehash of the first album, or its "Bach's Greatest Hits" selections. There's only one Bach piece on it—the Fourth Brandenburg Concerto—which comes off like the original trials. Three pieces from Handel's *Water Music* mark a distinct change in style and form, if not approach. Four Scarlatti Sonatas represent an even greater departure—the originals seldom embody more than three or four voices, and arranger (also "operator," or whatever) Walter Carlos has taken the liberty of "fragmenting" the parts among several tone colors. Finally, the album is opened and closed by two Monteverdi pieces, one of which marks the first attempt at a partially choral work.

In other words, there's been some experimenting, and while some results are good, some aren't. The Bach and Scarlatti come across best, or at least they're the most fun to listen to. Carlos' fragmentation technique, also applied to the solo violin in the Brandenburg, extends the wide variety of sounds so attractive the first time around.

The rest, however, is not so well off. In the Handel, the brief Bourree sounds too fast and mechanical, while the Air features an unbearably sleazy sound that suggests a saxophone with a cold. The Allegro Deciso, (Please turn to page 6)

film: "Good-bye Mr. Chips"

theater: Stage I Drama Workshop

recordings: Dylan's "Great White Wonder"

electronic music: Carlos and the Moog, Stockhausen

Stockhausen

By Michael Feitrag

Machines are horribly inhuman or eerily beautiful depending on your attitude. The music that machines synthesize can be either or both. The electronic music that makes you lose your dinner might be good music; the compositions you put down today might be the classics of tomorrow; maybe the secret attitude in the back of your mind as you smile at your sophisticated friends is right after all, and it really is all junk.

So how do you decide if electronic music is any good? Your old stand-bys are useless: bursting into tears of joy is frowned upon; you can't tap your foot since, if there are any rhythms, they're too complex for humans to follow; if you listen for melodies and imitations of orchestral sounds, you're looking for the kind of music found in corporate elevators, your expensive doctor's waiting-room, and the Moog synthesizer.

There's always the freak approach: does the stereo effect rip apart your head, or, damn it all, is it fun to listen to the thing?

The whole question becomes academic with Karlheinz Stockhausen, since it's hard to help thinking that it's all a put-on anyway. Stockhausen seems to be the Andy Warhol of music. *Time*, for one, would have us believe that his live concerts usually find him perched atop a mountain of sound-synthesizing equipment, pressing buttons and scratching himself, while his fellow musicians do pretty much as they please, and the listening audience wanders around the base of his electronic heap with their mouths hanging open.

Hymnen (Deutsche Grammophon) is an agglomeration of national anthems, crowd noises, recordings of conversations and other juicy tidbits, short-wave radio broadcasts, and perhaps a gurgling kitchen sink, rehearsed either electronically or by simpler means known to tape recorder owners. The composition is divided into four "Regions," each concentrating on two or three anthems; the total length is close to two hours.

With Stockhausen's unfortunate reputation, one listens to it with the same sarcastic either—no tinkling or bell-like watching a Warhol flick or hearing Nixon's State of the Union.

In the first place, fully half of the effects seem obtainable by jiggling a turntable or pulling out its plug. There is not a large variety of electronic noise either—no tinkling or bell-like tones, never a hint of the mindless joy of the Maxwell House electronic coffee pot perk. The whole piece could sound to a

(Please turn to page 6)

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film: Mr. Chips

By Emanuel Goldman
(syndicated by Cambridge Phoenix)
James Hilton's novella *Good-bye Mr. Chips* is a modest and unassuming tale about the mellowing of a crusty English schoolmaster over the years, through an unlikely romance and marriage with a stage star. While preserving much of the story, and happily, a few verbatim scenes from the book, the film, at the Gary Theater, is weighted with all sorts of trivialities that threaten to sink the entire enterprise.

In the book, the generations of schoolchildren and the passage of time provoked a gentle nostalgia. "We grow older, but you always stay the same," Mr. Chips is fond of telling his charges. But on screen, the schoolchildren, frankly, are corny. This

is especially evident this year, which has seen such a radically different view of British schoolchildren in *If*.

The story should not be made to carry an extravaganza, but that is what this lavish musical is attempting to be. Though many of the songs and numbers are enjoyable, they simply do not fit. Yet, some of the scenes are moving and convincing, for Peter O'Toole is a consummate actor.

"There must be a lesson in it somewhere," Mr. Chips says one time, "but I don't know what it is." The lesson is, that just as a beautiful woman needs no make-up, a simple tale needs no embellishment. This is one of the few novels that is quicker to read than to see the film version; the time would be better spent reading.

Dylan tapes: trivia

(Continued from page 5)
the performance is the incredible difference between the "folk" Dylan, the "rock" Dylan, and the "country" Dylan (*Nashville Skyline*). The tape features him rapping about song writing and pictures of himself, as well as singing. He also tells an anecdote about East Orange, New Jersey. Possibly the most telling (as far as pinpointing the time during his maturity) and the most memorable cut is a talking-blues number about bigotry and religion based on a black character named Hesikiah Jones. Nothing is familiar but it's just the sort of material expectable from a bright young folksinger in Greenwich Village during the early sixties.

The second tape is quite distinct from the first for three reasons: it sounds as if it were pressed using a darned-needle; Dylan had by this time gone electrified; and the material is familiar. The tape was apparently recorded in the studio in his house at Woodstock and includes The Band in backup instrumentals and vocals. However, what moves the listener is Dylan singing his material which has already become familiar

through the efforts of other artists. Though he cannot sing, Dylan conveys meaning in his songs when he performs them that become lost in interpretations by others.

This tape includes the only recorded versions by Dylan of "I Shall Be Released"—done complete with the same harmonies used by The Band in their recording, "Wheels On Fire"—done in an easy swing, "Tears Of Rage," "If You Got To Go"—done in an up-tempo version, "Every Night Without You"—bluesy and recorded before a live audience somewhere, "Too Much of Nothing"—the Peter, Paul, and Mary (of course) hit of the year, and "The Mighty Quinn"—Dylan's comment on Christ complete with The Band harmonies on the chorus and a recorder in the background. The sound quality is very poor but hearing the original is often worth the trouble.

Still, this album is really a piece of musical trivia. It is for the confirmed Dylan fan or the "rockologist" (one who digs the roots). For these two groups it is a must. Others best beware the purloined tapes.

—Jeff Gale

Moog & Stockhausen

(Continued from page 5)
while technically satisfactory, can't muster the power of the standard orchestral version; in general, Carlos' methods are better suited to light pieces. As for the vocal simulation in the Monteverdi, admittedly it's clever, but it suggests too much a gagged real chorus to be very effective.

Carlos' synthesizing, then, has come a good way (his custom-built instrument is twice the size of the standard Moog Mark III, which anyone can buy), but has far to go. People who found his first album just curious or pleasant, or who thought it made good background music, may tire of this one; while those who were impressed by it will likely be further impressed.

As to the synthesizer's "musical significance," the issue is no closer to being decided. It awaits some good original compositions, Columbia's claims of greater "exuberance and excitement" notwithstanding. Carlos still owes his success to Bach and friends, whose music was inspired by the instruments then at hand, and, when played properly upon them, is no less effective. Until the synthesizer helps contribute something new, it will remain an appealing, but inessential, novelty. (The jacket notes give the impression Carlos has written some things himself, but Columbia seems reluctant to risk marketing them.)

Finally, these albums may have some non-electronic side effects. They are not recordings of full performances—each part must be taped separately—and the lack of flat artificiality may stimulate recording-studio experiments with more traditional sounds. Also, with the profits (if any) Columbia might be able to hire some ordinary spirited musicians (if any exist) and try to realize the exuberance and excitement as Bach imagined it.

(Continued from page 5)
cynic like nothing that couldn't be done with a radio, a few records, a record changer with a bum needle, a tape recorder, a few voices—one of them deep, French, and sexy—and four hundred micrograms. At least, the stereo separation is excellent.

On the positive side, one is never bored. There's always the listening for the hacked-up national anthems; with things the way they are in this country, the mutilated American anthem is not only delightful—it may also be illegal. On hearing the mix of crowd noises, anthems, and electronic effects, the desire to consider the whole thing a magnificent hack collage of the modern world is irresistible. Stockhausen claims that *Hymnen* is not a collage, though.

With a small exercise of the imagination, one pictures the composer using his materials to achieve an air of purposelessness

and absurdity, then moving to a vague sense of anguish. One could swear that the heavy breathing, muffled voices, and low-frequency outbursts of sound in Region Four speak, perhaps even eloquently, of war. Yet Stockhausen says that he has composed the anthem of Utopia. Interesting.

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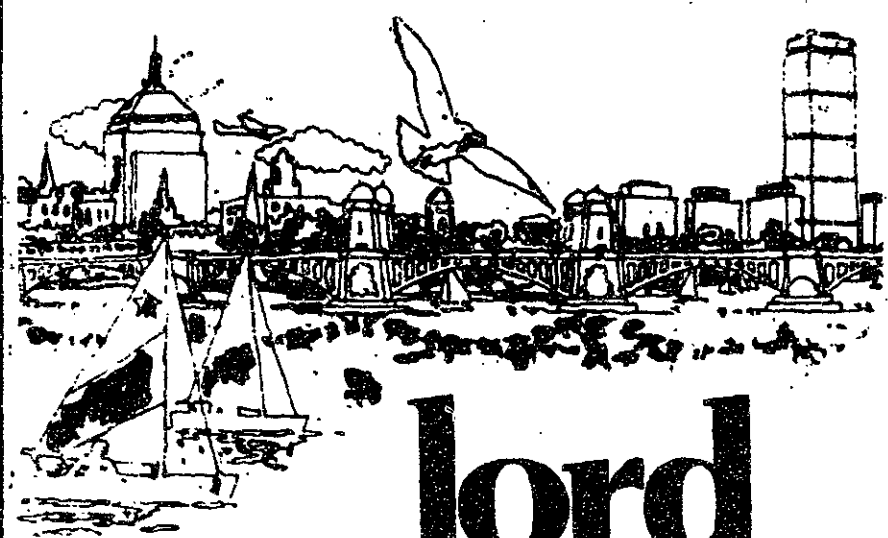
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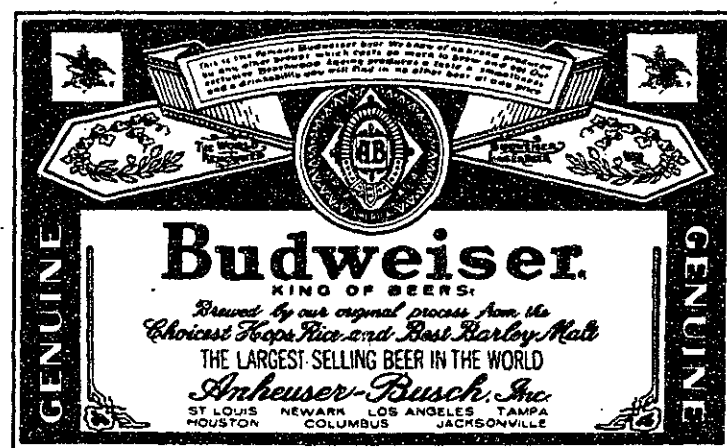
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MIT's press arm: Public Relations

(Continued from page 4)

Queried as to why a university might feel it necessary to have such a thing as a public relations office, Wylie explained that among other things, the President and various deans simply have no time to deal with the press on routine matters. The internal information distributing work of PR is also important, he said, since "Everyone at MIT is drowning in paper." PR, in his view, provides a specialized service that saves time for officers and faculty members (who also must often deal with the press). Finally, PR serves as a "buffer" for administrators generally unaccustomed to speaking with the press, he contended. The last argument seems a little specious when applied to MIT's adminis-

trators, who are not known for their mal-adroitness in front of TV cameras.

Indeed, except in routine matters, PR very rarely speaks directly for the MIT administration. Not even during the November Actions did they speak for MIT; Associate Provost Paul Gray handled that with twice-daily briefings while Howard Johnson contented himself with press releases. PR mostly issued such things as crowd estimates, I-Lab budgets, and "clarifications" of "misreports" such as one heard over area radios that protesters had "taken over MIT."

SACC's accusation that PR misrepresented what was happening at MIT is true, but only in part and mostly by omission, not deception. The only glaring error that one can point to was the continuing reference to the demonstrators as "anti-war protesters," a misconception carried by most Boston newspapers, although the press soon caught wise to the fact that more than war was being protested and changed their stories accordingly. PR carried no statements issued by NAC; it assumed NAC would take care of that, with justification. PR did its job: it presented the administration's side of the story.

If blame for inaccurate press accounts must be laid anywhere, then, it is upon the media themselves, not PR. If they chose to use primarily administration views in reporting the story, then they, not MIT, are guilty of bad journalism.

For one thing, both NAC and SACC issued press releases, though NAC refused to hold press conferences because it felt the press would distort whatever was said. No newspaper and certainly no TV station ever carried a statement of NAC's or SACC's position.

Television's journalistic bankruptcy was further exposed at that November 7 press conference as Kabat described how he had shown up for a TV interview the night before only to be told there would be no interview since the MIT administration had refused to send a representative! But MIT spokesmen received plenty of television exposure.

In essence, then, the blame for slanted press cannot be placed upon the Office of Public Relations. It belongs with the press. But there is a lesson to be learned here, and that is that when any group here wants its views promulgated it cannot expect PR to be its vehicle. PR's heart belongs to daddy HoJo.

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AEPI captures swim title

By Ray Kwasnick

AEPI led the 11-team field with forty-seven points as they captured last weekend's intramural swimming tournament. Phi Beta Epsilon, entering only a four man contingent, grabbed second place. Theta Delta Chi narrowly edged ZBT 36-35 for third, and Lambda Chi Alpha's total of twenty was good enough for fifth.

An interesting sidelight to the competition was the surprising showing of McCormick Hall's first organized entry in an intramural swim tournament. The girls outraced four other squads to finish seventh with nine points.

The meet had some outstanding individual performances. Seven records were broken in the course of the event. PBE established a new mark of 2:08 in the 200-yard medley relay. Dave Lyon '71 of Alpha Epsilon Pi sent the old 200-yard freestyle mark tumbling with a blazing 2:12.9.

In the 50-yard freestyle TDC's Jeff Ellison '72 captured first with a twenty-five-second flat clocking, but Mike McCreary, a fifth year student racing for Ashdown House, established a new mark of :24.8 in the preliminary round. However, he couldn't sustain that pace in the finals.

In the individual medley Mike Mathers '71 of TDC broke the old record in the preliminaries with a 1:02.0. He tired and added a second to his time in the finals, but 1:03.0 was easily enough for the win.

Tom Haefer '70 scored ZBT's only first of the meet with a



ATO "B" goalie Bill Peak '72 moves to block shot by TX wing in IM hockey action. TX went on to win 8-1.

victory in the diving. Mike Carlin '70 registered another of PBE's three firsts in the 50-yard butterfly with a :27.9.

Mathers, who was the only swimmer to win two events, took his second first in the 100-yard freestyle. His time of :55.6 not only was enough to win, but it also broke yet another mark.

Bob Mullinax '70 of Lambda Chi Alpha churned his way to victory in the 50-yard backstroke in :54.5. Garry Crossland '72 after toppling the 50-yard breaststroke in the preliminaries with a :32.9 slowed down to :33.1 in the finals. However, he still finished in front of the pack and gave the Phi Betes their third triumph. This win pulled PBE up to AEPI before the final

race, the 200-yard freestyle relay. Nevertheless, AEPI came through with a record smashing 1:45.1 and claimed the title.

Besides double-winner Mathers, Lyon and Mullinax were the top point getters. On top of his 200-yard freestyle win, Lyon placed second in the 100-yard freestyle. Mullinax added a second in the individual medley to his honors.

Pistol squad opens season by drubbing Boston State

The Varsity Pistol Team opened its season on an optimistic note Saturday with a drubbing of Boston State. The Tech Red (No.1) Team blasted Boston State No. 1 4936-80X to 3599-13X. The Grey Team had equally little trouble with the opposing second team, defeating them 4458-33X to 3274-12X. The lowest Tech shooter scored higher than Boston State's best.

Captain Oscar Asbell '70 led the team with 843-15X, despite a slow start. The team's other senior, Dan Flint, fired steadily throughout the match to finish with 841-16X. Below that, performances became erratic. Wayne Criswell '71 and Al Smith '71 both suffered in rapid fire and finished with 825-16X and 823-18X respectively. Sopho-

Ruggers beat Boston, Apse makes all-stars

The MIT rugby club ended their most successful season in many years with a come-from-behind 6-5 victory over the Boston Pilgrims. The win upped their season's record to 7-1. Also on Saturday, the second team lost to the Boston Greyhounds 5-3 to end their season at 3-5. The third team was shutout 8-0 giving them a 2-6 record.

As a further honor, forward Juris Apse was named to the Boston area all-star team. The all-stars will play an exhibition game against the Boston Rugby Club's first team in Newport, Rhode Island on December 6.

The last game of the season was played on a sub-freezing cold on a muddy field, but the Tech backs got to handle the ball more than they had all year and did a good job of it. However, the slippery field made cuts difficult and the backs were never able to break loose for a try although they consistently gained ground.

The first score of the game came midway through the first half. Tech won a scrum and as the ball came out the back, lock Larry Izzo picked up the ball and raced down the sideline for 25 yards before passing to Pedro

Taborga who carried the ball to the two yard line where he gave it up to Apse who scored. The 3-0 lead lasted for the rest of the half as neither team was able to mount a significant threat.

In the second half, Boston had moved the ball to Tech's 30 on a kick that went out of bounds. On the ensuing lineout Boston sneaked an extra back into the line. They won the lineout and the extra back forced an opening in the Tech defense and a Boston back broke through and scored. After the conversion Boston led 5-3.

Tech was not able to seriously threaten again until with three minutes left in the game, a brilliant play by Taborga suddenly put them within two yards of a try. The ball had just come out the side of a scrum and instead of picking it up, he kicked it down the sideline and then sprinted after it. The Boston fullback just beat him to the ball, but all he could do was kick it straight out of bounds. This set up Tech with a scrum on the two. Tech won the scrum but held the ball in as they pushed against the Boston scrum. Boston slowly gave ground until finally Izzo was able to fall on the ball for the try. The game ended at 6-5 when Boston was unable to score in the final two minutes.

As a measure of how completely Tech dominated its opponents this season, the total scoring statistics show Tech "A" scoring 97 points in the eight games while their opponents scored only 20.

In the "B" game, Tech jumped into the lead on the opening kickoff when Gerry Toman picked up a fumbled Boston pass and sprinted into the end zone. However, the team was unable to score again. The Greyhounds scored a try and conversion early in the second half.

Rifle men smash record in clubbing Wentworth

The MIT rifle range was the scene of some precise shooting Friday evening as the varsity team fired a 1337 to set a new MIT record and beat Wentworth Institute. Wentworth scored 1146. The old MIT record was 1336, set in April of 1969.

The match, consisting of sighting shots and ten shots for record in each of three positions, prone, kneeling, and standing, was fired by eight MIT shooters: Jack Chesley '71, Captain Dick Evans '70, Don Falkenstein '72, Howard Klein '72, Eric Kraemer '71, Karl Lamson '71, Frank Leathers '72, and Bill Swedish '71. Dave Hunt '70 and Tom Stellinger '70 were unable to attend the match.

The top five scores from these eight counted for the team score. The team members combining in this record performance were Chesley at 260, Swedish with 261, Kraemer with 269, Captain Evans at 270, and Lamson at 277. The quality of these scores is easily seen when one compares them with their opponents'. Wentworth's highest score in the match was a 242.

The highest possible score is 300 for an individual and 1500

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MIT Grey 4458-33X-Boston State 3274-12X
Rugby
MIT "A" 6-Boston Pilgrims 5
Boston Greyhounds 5-MIT "B" 3

Second-class postage paid at Boston, Massachusetts. The Tech is published every Tuesday and Friday during the college year, except during college vacations, by The Tech, Room W20-483, MIT Student Center, 84 Massachusetts Ave., Cambridge, Massachusetts 02139. Telephone: Area Code 617-864-6900 extension 2731, or 876-5855. United States Mail subscription rates: \$4.50 per year.

Tuesday, November 25, 1969



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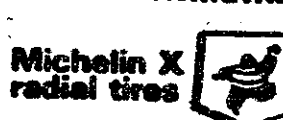
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